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**jim johnson. 5** *photographs.*  
October 1–27, 2001

thesis paper

In partial fulfillment of MFA requirements.  
Rochester Institute of Technology  
College of Imaging Arts and Sciences  
Imaging Arts Graduate Program





**jim johnson. 5 photographs.**

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thesis approval form

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October 1–27, 2001

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**Jim Johnson**

date

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October 1–27, 2001

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jim johnson. **5** *photographs.*

## *introduction.*

I am interested in looking at how objects and spaces move. I'm also interested in experimenting with the restrictions of photographing these spaces and objects in an attempt to broaden the capabilities of what a photograph can represent. For this project I looked at architecture and made photographs of the spaces it defined. I was curious about what happened to areas between façades, walls, doors when compressed onto a photographic surface. I set out to expand my ability to use photography to depict the way I experience space.

2 While studying buildings for architecture classes I was struck by the function that light plays in a space. It was when I returned to these buildings to photograph them that I noticed how they changed as I moved through them. Movement and light were key to the experience of each space; both were lost in my photographs. I wanted to reintroduce movement, light, and space into these flat pictures. To avoid clearly defining the separation between images, objects, and spaces I challenged myself to see and understand such basic photographic conventions as one point perspective, the picture plane, and the edge or frame in new ways.

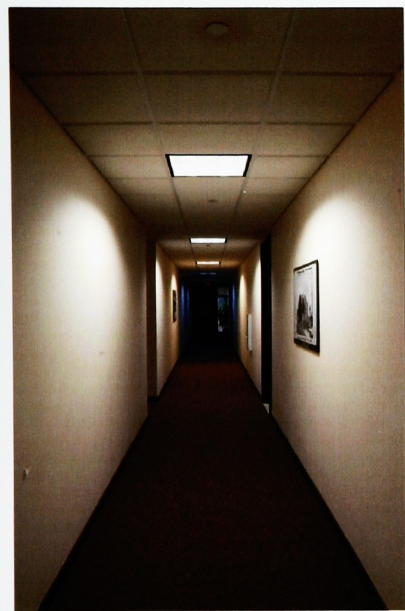
Graduate school gave me a thorough introduction to modern and contemporary art, photography, and architecture. Studying the work of artists and architects such as

Andreas Gursky, Pierre Bonnard, David Hockney, Charles Ray, Louis Kahn, and Robert Venturi inspired me to use photography in new ways. Some constraints were lifted when I opened my eyes to the approaches that photographers working with digital tools, painters, sculptors and architects took to address similar problems representation. Making and manipulating photographs digitally has allowed me to merge technical and aesthetic photographic issues with some of the more interesting concerns and freedoms that I had found in other media.

Movement, light, space, perspective, the picture plane, edges and frames, the difference between images and objects, and viewer relationship are all common themes that artists have been concerned with throughout the history of art. I've addressed these themes with my contemporary tools (a camera, a computer monitor, a digital pen, and an inkjet printer) and materials (backlight film, sheet rock, 6500°K light bulbs, reflective architectural glass, etc.) to create an impression of the world as I see it. My goal for this project was to create photographs that more acutely reflect the space and movement I see in architecture.

By creating uncertainty my audience can look at images, move around within a space, and experience the whole as either space or photograph.

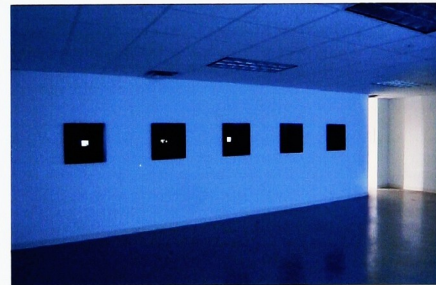




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1. **5 photographs.** (Installation), 2001
2. **5 photographs.** (Installation), 2001
3. **5 photographs.** (Installation), 2001. 102 x 360 x 276
4. **NY Waterway** (Installation), 2001. Transparency behind architectural glass, 23.75 x 23.75 x 23.75

## *1. 5 photographs.*

As you turn the corner you find yourself at one end of a long hallway in a corporate office building. A cool blue flood of light at the opposite end contrasts with the pale orange light in which you're standing (fig. 1). Just after you cross the line which is created by the contrasting colors, a glass doorway becomes visible (fig. 2). The doorway stretches from floor to ceiling and protrudes into a rectangular room also lit dimly by blue light. Five two-foot black panels can be seen hanging on the long wall opposite the doorway (fig. 3). A concentration of light is centered within each square. Tungsten yellow light glows from a doorway to the right of the fifth pane of glass.

As you enter the gallery the panels appear to be black glass. Your silhouette, the warmer hallway light, and the room in which you are standing are reflected on the surface. Just through the door you're placed perpendicular to the second pane from the left. In order to view the first pane you must move toward the wall and to your left. As you move your reflection moves from pane to pane. As you approach the glass, the reflection of nine fluorescent lights can be seen illuminating the top and bottom edges of the wall behind you.

Standing before the first pane you see an image behind the glass (fig. 4). A considerable space seems to separate the glass from the image behind it. A translucent,

blue tent-like material is stretched over a metal structure which encloses your view. A ramp leads to a hallway in the left of the image (fig. 5). As you try to look up the ramp you realize that as you move your head around in front of the glass you can see more of the space (fig. 6). Objects fill the space: garbage cans, a little cart, and two displays with posters advertising clothing companies. There's a yellow inner-tube, a newspaper vending machine, a blue carpet that sweeps in from the entrance ramp and curves toward the viewer and off the bottom right corner of the photograph. If you move your head down you can see more of the ceiling structure that's supporting the tent-like material. It feels like you're standing in front of a square hallway.

When you're finished with this picture you turn to the right to continue looking at the rest of the pictures. The gallery space can now be seen facing its inverted reflection (fig. 9). The lights form large half-circles that trace the top and bottom wall. This oblique view connects the room with the image in the glass forming a larger, square-shaped whole.

## 6

Because you are so close to the wall you approach the second pane of glass from an angle. There's harsh window light falling on the foot of the bed in a room illuminated by dark green light (fig. 7). A lamp rests on a dresser in the corner and a broom is propped against the left wall. As you move right and stand directly in front of the glass you see a door at the end of a wall, which separates the bedroom from a living room (fig. 8). The door protrudes toward you causing it to feel closer than the rest of the scene. Next you notice details like a glowing blue television, a recliner, and a vacuum cleaner. An open refrigerator leaks saturated blue light from a bright kitchen that falls into the

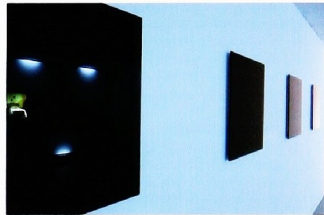




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- 5. **NY Waterway** (Detail), 2001
- 6. **NY Waterway** (Detail), 2001
- 7. **Brooklyn, NY** (Detail), 2001. Transparency behind architectural glass, 23.75 x 23.75 x 23.75
- 8. **Brooklyn, NY** (Detail), 2001
- 9. **5 photographs**. (Installation), 2001



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10. **Bovina, NY** (Installation), 2000. Transparency behind architectural glass, 23.75 x 23.75 x 23.75

11. **Bovina, NY** (Detail), 2000

12. **Bovina, NY** (Detail), 2000

13. **JFK Airport** (Installation), 2001. Transparency behind architectural glass, 23.75 x 23.75 x 23.75

14. **JFK Airport** (Detail), 2001

background. Next a dining room table pulls your focus into the foreground. The last thing you notice is a window on the wall just to the left of the table.

Approaching the center picture, a white window frame from a Greek revival farmhouse can be seen (fig. 10). The window floats in a black void. Visible through its opening is an abandoned kitchen. The top two-thirds of the walls are painted lime green. The bottom third, defined by a chair-rail is dirty yellow. As you move from left to right various objects and spaces protrude and recede. A cylindrical wood stove stuck in a corner maintains a spatial quality by pulling out toward the viewer (fig. 11). A doorway can be seen in the left of the image that reveals a dark room containing sinks, shelves, and small objects piled on top of them. If you move your head to the left you can see a doorway which opens into a room which contains a piano, a window, and patterned flooring. As you continue moving left you pass a corner with a closed door and stop at a third doorway that opens into a blue room (fig. 12). The yellow door frame crops a chrome and metallic red, 1950's style, diner chair in half. At the far right of the picture one last corner is painted in large white and pink patches. Boxes and a green plastic laundry basket are stacked under an electrical cord tangled loosely around a nail. A final window sheds harsh light on a dirty white wainscot cabinet.

In the fourth picture the lights reflected from the back wall of the gallery are prominent. Light leaks from a thin horizontal slit between the reflections (fig. 13). As you look into the slit you find yourself in the center aisle of a jet airplane (fig. 14). You're looking in the direction of the cockpit, a few blurry people move around the cabin. Each of the head rests of the seats in front of you contains a glowing blue television monitor. Each of



the sidewalls of the plane appear to come toward you and would bend to continue back around your head.

The last picture is similar to the fourth in that not much of the image is visible until you get very close. A tiny slit, no wider than a human eye, glows in the center of the square (fig. 15). When you move close and focus your eyes beyond it, you see a half-built room (fig. 16). Taped sheetrock hangs on the walls. The back wall holds two windows. The pane of one window leans against the wall to make room for an industrial fan. There's a cubicle refrigerator, an orange electrical cord, a cart, a stepladder, and a bed sitting in the middle of all of it. You find that you have very little freedom to move around. If you move your head to the far left you can barely see a red fiberglass stepladder at the blurry edge of the picture.

Backing away from the fifth picture, you can look to your left, down the wall and see the gallery space reflected in the glass which now hides the images you have just viewed (fig. 17). Then you walk through the doorway into the yellow tungsten light into two other shows (fig. 18).



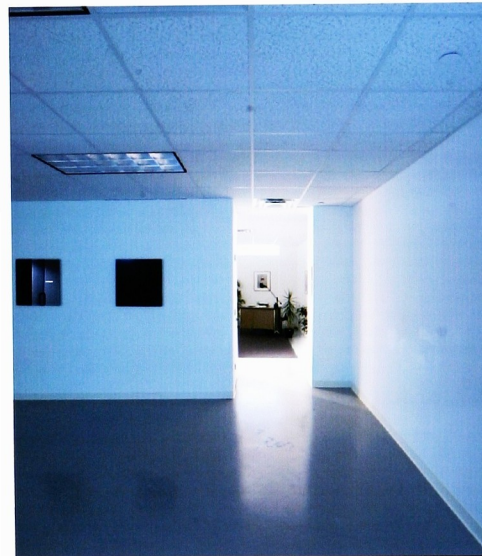
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15. **Rochester, NY** (Installation), 2001. Transparency behind architectural glass, 23.75 x 23.75 x 23.75

16. **Rochester, NY** (Detail), 2001

17. **5 photographs.** (Installation), 2001

18. **5 photographs. & jill galloway. fluid.** (Installation), 2001

## *2. previously.*

Since no form is intrinsically superior to another, the artist may use any form, from an expression of words (written or spoken) to physical reality, equally.<sup>1</sup>

Just because you have eyes doesn't mean you can see. Right from childhood we should be taught how to use images the way we are taught to use text. Unfortunately, this concept doesn't exist in western culture and we should really do something about it. From a linguistic point of view, we are extremely sophisticated. Yet most people totally lack visual literacy. So, before we start thinking about the role of the artist, perhaps we should be teaching people how to see.<sup>2</sup>

Although I studied traditional photography in undergraduate school at Marywood University, I was also interested in making paintings and sculpture. In college I was told that photographers didn't need to look at painting or other forms of art. I disagreed because I liked looking at other kinds of art. This interest would make more sense later in graduate school.

I spent the summer of 1998, the year before I finished my B.F.A., doing an editorial design internship in Manhattan. I learned a lot, but it wasn't the most important activity of the summer. I spent most of my time at museums and galleries looking at art. Two shows had a lasting impact: Pierre Bonnard at the Museum of Modern Art and Charles Ray at the Whitney Museum.

I had not seen Bonnard's paintings but I went to the Whitney on the recommendation of a painting professor who suggested that I simply spend some time with each painting. I glanced at the first painting *Intimacy* (fig. 19) a small, flat, brown and orange canvas then turned away. But I quickly turned back to recognize that the figure of a woman, whom I hadn't seen before, was standing in front of the shoulder of the pipe-smoking man at whom I had just been staring. Then another hand holding a pipe, which mimicked the position, shape, and color of the first man's popped up from the bottom edge. I spent another 15 minutes discovering other treats like the shape of swirling pipe smoke in the foreground that is almost continued by the pattern on the wallpaper in the distance. This boring, ugly, brown painting of a French guy had just become an intriguing representation of space. Other memorable images from this show depict windows, edges, and mirrors, such as the 1908 *The Bathroom Mirror* (fig. 20) or *The Mantelpiece* in which, despite the straight on view, the painter is eliminated from composition. I was interested in the way Bonnard layered planes of information (fig. 21) that reveal themselves piece by piece, a bit at a time, turning a flat canvas into a spatial experience similar to the way you move through a room then stop, turn around to take it all in. Now I understand that it was Bonnard's methods for representing space which compelled me to return twice to see the show. By examining these methods I was beginning to train my eye to look at art.

I stumbled upon the work of Charles Ray by accident while at the Whitney Museum one afternoon. I wandered into the first gallery of his retrospective and stayed for the rest of the day. In my mind one of the most important aspects of Ray's work is its accessibility. It took me, an unsophisticated graphic design intern, only a few moments





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19. Pierre Bonnard. **Intimacy**, 1891. Oil on canvas, 38 x 36. *Musée d'Orsay, Paris*



20.

20. Pierre Bonnard. **The Mantlepiece**, 1916. Oil on canvas, 80.7 x 126.7. *Margoline Collection*



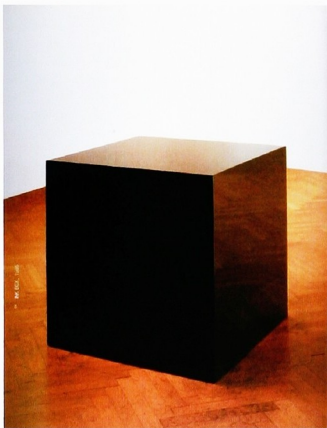
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21. Pierre Bonnard. **The Open Window**, 1921. Oil on canvas, 118 x 96. *The Phillips Collection, Washington, DC: Acquired 1930*

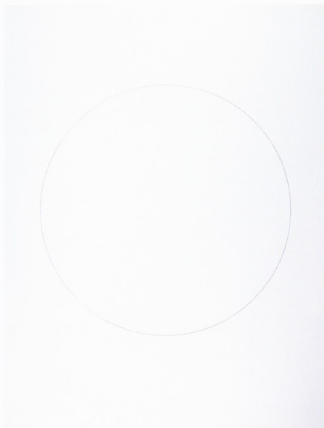
to catch on to where he was going with many of the pieces in the show. That's not to say that it's one-dimensional or simple, just inviting and therefore refreshing to struggle with. Actually, multi-dimensional is a good word to describe what I saw that day. The initial simplicity or clarity that's suggested in objects such as *Ink Box* (fig. 22), or *Untitled (Glass Chair)*, is quickly contradicted by an element of confusion. *Ink Box* appears to be a large, solid, black Plexiglas cube but as the title suggests, it's open at the top and full to the brim with black printers ink.

I was struck by the way Ray uses movement and time. Two works from 1988, *Rotating Circle* (fig. 23) and *Tabletop* (fig. 24), make use of these elements in somewhat opposite ways. As I approached the white wall on which a circle nine inches in diameter appears to have been drawn (there are even little gray specks that could have broken off the tip as the pencil was pressed firmly against the paint) I heard a buzzing noise. A viewer would almost have to touch the wall to realize that a motor behind it was rapidly spinning a nine inch disk within a hole of a minutely larger size. With *Tabletop* a similar buzzing noise clued me in to the movement but I didn't see anything moving. It wasn't until I went away and returned to the table that I saw that the plant didn't quite seem right that I realized that all the objects are spinning. This time it was so slowly that I could barely perceive it.

The pictures I made during my last year at Marywood begin to show some influence of Bonnard. I played with reflections and a more conscious placement of the frame. I placed objects and people up against edges. (figs. 25, 26). However, the influence Ray didn't become clear until I started building boxes and windows for the thesis.



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22. Charles Ray. **Ink Box**, 1986. Steel, ink, automobile paint, 36 x 36 x 36. *Orange County Museum of Art, Newport Beach, California: Museum purchase with additional funds provided by Edward R. Broida*

23. Charles Ray. **Rotating Circle**, 1988. Electric motor with 9 in. diameter disc, 9 in. in diameter. Edition of 3. *Museum of Contemporary Art, Los Angeles, Gift of Lannan Foundation*

24. Charles Ray. **Tabletop**, 1988. Wood table with ceramic plate, metal canister, plastic bowl, plastic tumbler, aluminum shaker, terra cotta pot, plant, motor, 43 x 52 1/2 x 35. *Museum of Contemporary Art, Los Angeles, Gift of Lannan Foundation*

25. **Jill #3**, 1999. Gelatin silver print, 11 x 11

26. **Untitled**, 1998. Gelatin silver print, 11 x 14

27. **Landscape with Trees & Cloud**, 1999. Type C print, 8 x 20

### *3. graduate school.*

In the spring of 1999 I drove from Scranton, where I was finishing college, to visit the Rochester Institute of Technology (R.I.T.). When I started graduate school at R.I.T. in September I went out to photograph the landscape the way I remembered seeing it from my car in the spring. I recalled moving quickly past saturated fields of color that were marked with patterns on the surface. (fig. 27) The view was much more horizontal than I was accustomed to. I grew up in the Catskills and attended college just north of the Poconos. I was used to a landscape that created much smaller spaces than I saw in Rochester.

When I tried to photograph this new landscape I found that the view was too expansive for one shot, even with a wide-angle lens. I made wider photographs by fragmenting each view into multiple frames. Using the image editing software Photoshop, I reassembled the pieces on a computer screen. Until that point I had only made photographs in a darkroom. Likewise, I had only used a computer for graphic design. In my mind photography and graphic design were separate. Making photographs with a computer was a strange process but it was one that quickly provided me with new options.

After I had developed proficiency with this stitching process I recognized and started to address some of the obstacles it presented. Through the examination of the

results, I noticed that the pictures had a consistently odd look. They were significantly different from "straight" photographs of the same places. Sometimes they barely resembled the original scenes. At first, I couldn't tell why this was happening but I continued to experiment (fig. 28).

As I worked I learned to look more closely at the things I was photographing. Instead of shooting quickly and discovering the results later, I was forced to carefully examine the spaces and objects that stood before me. This reminded me of the kind of examination that was required to make a painting. Before I made an exposure I had to think about how each element would be flattened onto film. Then I would imagine how the elements of the first shot would line up with those on the frames to the left and right of it. My lens was forcing each individual view into one point perspective, so when objects in the foreground lined up, the background didn't necessarily match. As I learned more about how the process was representing space, I discovered a freedom with which I could alter and to some extent determine the way a scene looked in my pictures. By carefully examining scenes and the subsequent photographs I began to understand that the oddness I encountered in the earlier pictures came from creating a montage of two or more photographs and erasing the seams between them. Each image only represents one part of each scene from one point of view at one point in time. All of this was in two-dimensional, one-point perspective so as soon as any of these factors changed the relationships of the objects that were represented also changed. This was revealed when I placed adjacent frames next to each other on a computer screen causing them to be rendered at different "distances" from one another. Objects went in and out of focus between



28.

21

28. **Landscape with Beacon & Road**, 1999. Type C print, 8 x 36





29.



30.

29. Cemetery, Downsville, NY, 2000. Type C print, 28 x 90

30. Creek, Treadwell, NY, 2000. Type C print, 28 x 99

frames. Scale changed, as did the light illuminating the scene (figs. 42, 43). Sometimes I would exclude or generate information in order to make one believable photograph out of several mismatched pieces.

By the end of my first quarter I knew that I could completely erase the seams between two photographs. Still, despite the lack of seams the wide format and multiple vanishing points indicated to viewers that the photographs were altered. During the second quarter I continued making believable montages. To them I added incongruous elements. I was using the veracity of a photograph to experiment with the lines between truth and fantasy. The results of this exploration were clean but simply too blatant. "A punch in the nose," was one reviewer's comment about a tree that was lopped cleanly in half while still standing and even mimicking the tilt of the gravestone just behind it (fig. 29).

While working on *Treadwell, NY* (fig. 30), the second photograph I showed at the second quarter review, I noticed that a piece of the black film edge separating two frames fit well into the right side of the landscape. It ended at the top edge of the picture and I tucked the bottom edge into the hill behind some trees. The result looked like both a tall tower and void where part of the image was stripped away. I added a shadow to the ground in front of it and left a hill that it interrupted in the distance separate. While potentially interesting this manipulation was also blatant, and other parts too subtle. It lacked the balance of a finished picture.

I placed a small section from an earlier photograph in the left corner. It fit believably but the point of view was slightly different than the rest of the image. These differing

points of view coupled with the picture's large scale forced the viewer to physically walk to different places to feel like she or he was standing at the place from which the picture was taken. I left clues about the construction so the viewer would question the authenticity of the picture. The subtle disjuncture of multiple, seamless frames and the foreign corner created a strange sense of space.

By this point I started seeing a structure in the process. I had become familiar with techniques that sometimes yielded predictable effects. I learned that for my needs subtle manipulations were usually more effective than extreme ones. When I first encountered Photoshop I was blinded by the capabilities. Once the novelty had worn off, I started thinking about what I could *do* with it. I realized that I wasn't interested in photographic truthfulness. With these tools a photograph could depict anything: fact or fiction. What interested me about this process was that I could make photographs that resembled the places they depicted but looked thoroughly different. The original location was just a starting point, the places couldn't be seen this way.

## 24

In the fall of 1999 I saw Robert Irwin's *Excursus: Homage to the Square*<sup>3</sup> at the Dia Center for the Arts, a museum in New York. The exhibit's lasting impact became clear four months after seeing it. In February 2000 while sitting alone in my apartment I suddenly remembered standing in that space. When I was in *Excursus* I was confused. At first I didn't know what to do. Much of what I had known about rooms and what I do inside them had been stripped away from me. When I walked into Irwin's space I didn't know whether I was looking at mirrors, doorways, lights, scrims, rooms, or reflections. I wanted



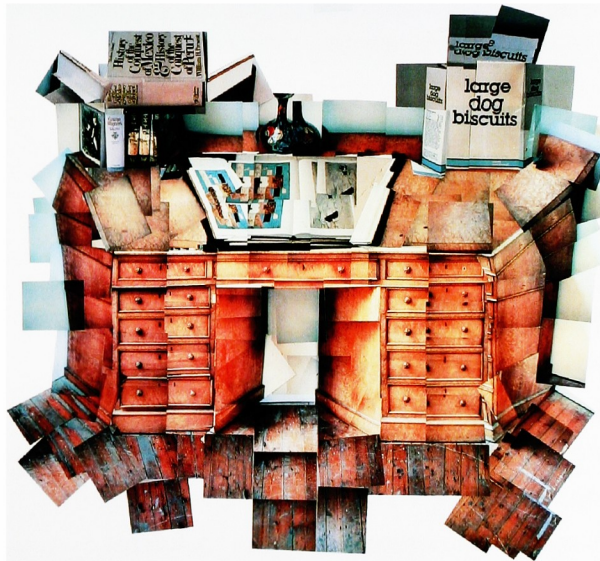
to walk around and feel for familiar surfaces. I wanted to know where I was. I was forced to question what I thought I knew as concrete. I had to relearn that I cannot see through walls. It took a minute for me to remember that the color of a light bulb's reflection doesn't differ from its source. Working through these aspects of the work was important to my grasp of art's ability to make a viewer reconsider his or her position. More significant however is the time it took me to understand what happened when I was in Irwin's space. I hadn't consciously thought about that experience for four months. I realized that it was all right if I didn't instantly understand a piece of art as I stood before (or in this case within it) it for the first time. The period of time between the viewing experience and the comprehension helped me understand the work.

In January 2000 I read an article by Lawrence Weschler about a theory that the artist David Hockney has been developing concerning the use of optics and the combination of multiple perspectives in Renaissance paintings. Writing about digital applications of photography Weschler states:

The computer changes everything: pixels rather than negatives, the hand is back inside the camera! ...The monocular claim to univalent objective reality is falling away once and for all, and we are being thrust back on ourselves, forced to take responsibility for the way we make and shape our realities, with eye and hand and heart.<sup>3</sup>

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When I read that I thought to myself, "Hey, that's what I'm doing." Hockney's ideas have helped me to focus my interest on lens-based imagery and the ways in which it can depict space and time. Hockney is a starting point from which I've discovered links



31.



32.



33.

31. David Hockney. **The Desk, July 1 st, 1984, 1984**. Photographic collage, 48 1/2 x 46 1/2. Edition of 20 *Collection of the artist*
32. David Hockney. **Pearlblossom Hwy. #2, 11 th-18 th April 1986**. Photographic collage, 78 x 111. Edition of 2 *Collection of the artist*
33. Jan and Hubert van Eyck. **Adoration of the Lamb**, panel from the **Ghent Altarpiece**, 1432. Oil on wood, 54 1/5 x 95 2/5. *St Bravo, Ghent*

between the work of many artists and architects. Some of the artists are discussed in this paper as major influences but others like Damian Loeb and Alex Hartley are less significant to my development, work in similar fashions.

I didn't look closely at Hockney's work until April 2001 when a friend gave me his book *That's the Way I See It*<sup>4</sup> as a birthday gift. Seeing pictures like *The Desk* (fig. 31) and *Pearblossom Highway* (fig. 32) helped me to understand what I was doing with my own seamless, multiple-vantage montages<sup>5</sup> and to recognize how they fit into the history of picture making. I sensed an even greater understanding of this process and the effects it produces after reading Hockney's new book *Secret Knowledge*<sup>6</sup> in which he explains how *Pearblossom Highway* was made while comparing its structure to van Eyck's *Ghent Altarpiece* (1432) (figs. 32, 33).

"Multiple viewpoints create a far bigger space than can be achieved by one. Our bodies accept one central viewpoint, but our mind's eye moves around close to everything, except the far horizon, which has to be near the top of the picture."

Although *Pearblossom Highway* looks like it has a central fixed viewpoint, none of the photographs that make it up were taken from what could be called 'outside' the picture. I moved about the landscape, slowly constructing it from different viewpoints. The stop sign was taken head on, indeed from a ladder, the words 'STOP AHEAD' on the ground were seen from above (using a tall ladder), and everything was brought together by 'drawing' to create a feeling of wideness and depth, but at the same time everything was also brought up to the picture plane.<sup>7</sup>

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As I became more familiar with his work, it became clear that Hockney would be the artist to "discover" these techniques. His theories made sense to me. Whether he

is correct is irrelevant. Rather it is that he has proposed ideas that make me see things differently, and that his ideas have given me a more thorough understanding of my own work.

During the spring quarter I took a survey course in American architecture. In class I saw a lot of slides of building façades and interiors. Homework included driving around Rochester to look at real buildings. I was learning to look at the architecture I drive past everyday. Since then my environment has taken on a very different shape. I think it has to do with the alignment of two things. First, an increased knowledge of photographic technique and a deeper understanding of the history of the medium pointed out the differences between actual space and its photographic representation. For the first time I recognized that I often see the material world photographically, as sort of flattened elements against a backdrop. Second, taking architecture classes brought out an innate understanding of architectural space. My father is an architect. I grew up helping him measure the dimensions of old houses that he was restoring. I also walked through many new buildings as they were being put up watching the constant change that a building goes through from start to finish. A lot of times I just wandered around looking at all of the different parts and wondering about who built them or what they were for.

The exploration of architecture through photography became the most important aspect of my work that spring. This focus allowed me to study various aspects of space, light, and time by asking some questions about their relationships and differences.



My first interior image, made during my third quarter (fig. 34) was a 360° panorama photographed in an apartment in Philadelphia. I was trying to construct the framework of a story by placing people and what I thought were signifying elements in the scene. When I put the picture on the wall most of what I had added, including the people, blended into the architecture of the room. I discovered that the effects of the stitching process with which I was working were amplified when used indoors. The sense of space had changed almost entirely from that of the original apartment. The geometry of the room, hallway, and their neatly arranged contents was completely thrown off. Rather than a narrative, the picture was about the reconfiguration of the space and objects between walls.

*Apartment, Philadelphia, PA* was made in the same format as the earlier landscapes—a linked strip of single, adjacent pictures. When I saw it on the wall I was bothered that the edges of the picture hid the ceiling and floor. I wanted to be able to verify that the space implied beyond the edges was there.

During the summer of 2000 I had a job painting empty apartments white. I photographed the empty rooms, which gave me an uncluttered view of the walls, doors, and windows that defined the spaces. I was forced to adapt my process to photograph the more cramped interiors. To the long strip of wall that I had been photographing, I added two more strips: one depicting the top of the wall including much of the ceiling and one of the bottom including the floor (fig. 35).

For a show in the fall I hung *Philadelphia, PA* in a narrow gallery hallway. As I reconsidered it along this tight wall I realized two important things. First, the space in the



34.

34. **Apartment, Philadelphia, PA**, 2000. Iris print, 18 x 166

35. **Bathroom, Rochester, NY**, 2000. Inkjet print, 12 x 30





picture was far more important than the figures. In the photograph the room felt much bigger than the original apartment. Many of its spatial inconsistencies would have been impossible in a functional apartment. Secondly I noticed the time it took to travel from the left of the picture, to the right, and back again. The expanse of time represented in this picture more closely resembles the time it takes to make a painting than a time exposure photograph or a motion picture film. I rotated the camera between shots and moved it around furniture. A viewer could never stand in the position from which this picture was taken because it was made on ten pieces of film at different positions over the course of about a half-hour. In the finished picture a portion of all ten pieces of film are visible at once, each representing a part of the room not visible in any of the other pieces. The ways in which the small space and architectural geometry of the apartment were transformed revealed the unusual augmentations produced by this process of picture making. I began to realize how the process was influencing the way I see architectural spaces.

I concentrated my work exclusively on spaces, reconstructing them seamlessly from a series of smaller photographs. I was interested in looking at spaces and photographing them. I was curious about understanding the differences between the actual spaces and the photographs. The process became cyclical. I shot, stitched, and looked at the new pictures. When I shot the next pictures I started the process over again integrating what I had learned from my previous images.

#### *4. some notes on words.*

I went through high school and college without fully completing most reading or writing assignments, then arrived at graduate school and realized that most of my fellow M.F.A. classmates had. I had avoided most things literary and seemed to have developed a serious aversion to almost every application of words. Even in my interest in typography I saw the letters and words as pictures and design elements whose literal reading took a back seat to their aesthetic function.

I attempted to do some reading and writing early on in graduate school. A cycle, of failure to thoroughly comprehend the concepts put forth in the critical/theoretical essays I was struggling with, the resulting inability to verbally contribute to or compete in the classes for which they were assigned, and a general frustration with most words written about art had been created. These unsuccessful and counterproductive efforts left me unnecessarily jaded toward most writing about art, and perhaps even a little towards art itself.

As a result of this aversion much of the research I've conducted for this thesis has been primary. I looked at various photographs, paintings, pieces of architecture, landscapes, objects and spaces in my environment and worked to develop ideas about them. I explored a few of these ideas more concretely through the pictures and space that was

created for the visual counterpart of this project. I supplemented this activity with the discovery and review of the work of artists & architects such as : Venturi, Hockney, Vermeer, Wall, Gursky, and Ray. Dating from the 1660's to 2001, works by these artists are linked in my mind by the ways each has treated the subject of space. Through exposure to this work I have inquired further into what space is, the ways in which I view and understand it, how it has been represented in art, and how I can make art about it.

This form of inquiry, although central to my perception of the world and how I look at art, has kept me constantly aware of the words filling the space opposite the pictures in my books. I have always been afraid that by looking only at the pictures and ignoring the words, I was missing the "crucial key" to understanding the work. I was convinced that reading was the only way to successful art making.

Now I believe that looking at an image or object itself, and working to gain an understanding of it are most important to the experience. The words are supplementary. They can have a parallel importance but only so far as to shed additive or enriching light on what's usually there already. This has become my method for understanding art. This process has been necessary in order to develop my own ideas about the function or purpose of art, as well as production methods. Now that I've completed a body of work I find that I can read articles, catalogues, and books written about the art I like and to allow the words to enhance my understanding. Getting to this point has been excruciating.

Now that I'm writing I keep flipping through the six or eight books that always made their way back to my workbench while I was working on my thesis. Although I have stated that most of my research has been visual, and that the words next to the pictures

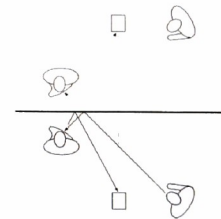


36.

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36. Jeff Wall. **Picture for Women**, 1979. Transparency in lightbox, 163 x 229 cm

37. Jeff Wall. **Picture for Women**, diagram by Thierry de Duve



37.



38



38.

38 . Jeff Wall. **Eviction Struggle**, 1988. Transparency in lightbox, 229 x 414 cm

made little or no sense, as I look again the pictures are much clearer and the words aren't so foreign or difficult anymore. These are new understandings that I won't work into this paper. However, it's worth noting that this project has helped me to better understand pictures when I look at them. It has also helped me see some new things in the pictures I have been looking at for a long time. It has even let some of the words that are written about them speak to me. This progress has helped me understand more about my thesis project.

I was avoided Jeff Wall's work for a long time because I had heard that it was theory-based. I looked at his pictures pretty consistently and I liked them but they still intimidated me. I was particularly interested in *Picture for Women* from 1979 (fig. 36). The time period and critical issues that the title and date suggested however were two more bricks added to the wall between words and me. I was intrigued and confused by this picture. I liked to try to figure out how it was made. This was a challenge even having seen the "answer" (fig. 37).

I spent a lot of time looking at another Wall picture entitled *Eviction Struggle* (fig. 38). I was initially attracted to the broad view this photograph depicts. Later I was more interested in the individual vantage points of the viewers within it, which are emphasized by a video.

The video element was made in conjunction with the transparency of *Eviction Struggle* as an experiment in the relation between still and motion pictures. Each of the figures in the picture was filmed in slow motion from two angles, one at approximately the angle at which they are seen in the large photo, and one reverse angle, taken from a position within the picture's space. Each view lasts between 3 and 10 seconds. For each figure, the



two views were edited into a loop in alternating patterns, each shot linked to the next with a lap dissolve. The loops, which run continuously when the work is exhibited, are shown on screens set into the reverse side of the wall on which the transparency in its light box is hung. The arrangement of the screens follows, in general, the positions of the figures in the picture.<sup>8</sup>

Gursky also challenges pictorial space with some interesting methods. His is often an effort to break with linear one point perspective, sometimes even reversing it (figs. 46, 47). In pictures such as *Cairo, Diptych* (fig. 39) he uses an unconventional point of view to exclude a vanishing point and converging parallel lines. Gursky, in scenes like *Rhine II* (fig. 40) crops the edges of a continuous panorama and flattens the foreground, middle ground, and background onto the picture plane. In *Paris, Montparnasse* (fig. 41) the edges of an apartment building are similarly cropped making a façade of a building in the distance (which is sensed from the information at the bottom of the picture) is brought up to the surface of the photograph.

I attained a greater appreciation and understanding of the work of both Gursky and Wall by reading essays and articles. This knowledge contributed to my thesis and helped me focus my thoughts about photography and digital manipulation on issues that are relevant to my interests. From studying Wall's work I gained an acute awareness of reflections and the picture plane. Seeing Gursky's gigantic montages caused me to think about the importance of seamless technique. His pictures also explained a lot about augmenting photographs to create new kinds of space.



39.



40.

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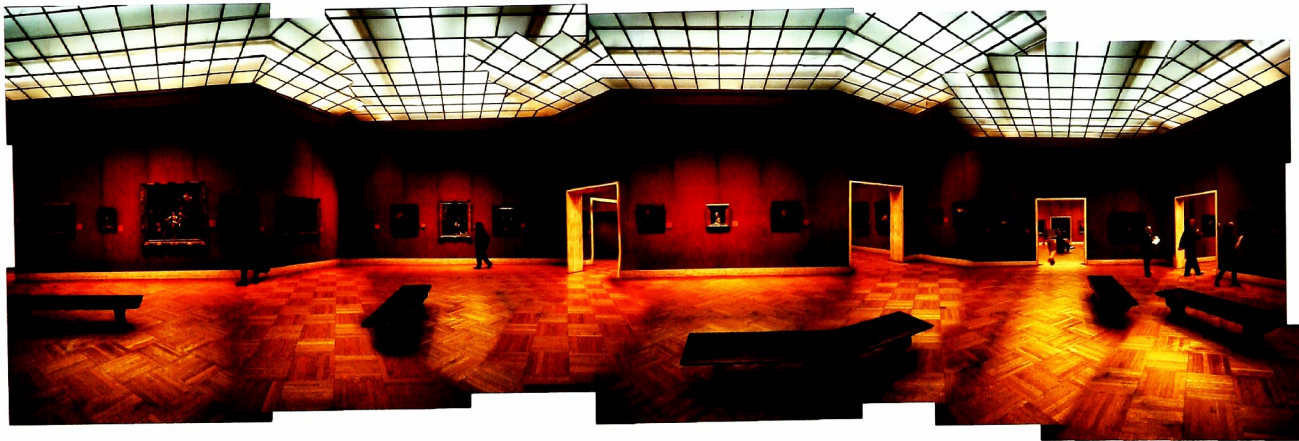
39. Andreas Gursky. **Cairo, Diptych**, 1992.  
2 Chromogenic color prints, frames, 51 x  
60 13/16 each

40. Andreas Gursky. **Rhine II**, 1999. Chro-  
mogenic color print, frame, 80 1/4 x 140 3/4

41. Andreas Gursky. **Paris, Montparnasse**,  
1993. Chromogenic color print, frame, 80  
3/4 x 165 3/4



41.



42.



43.

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42. Metropolitan Museum of Art, European Paintings Wing, 2001. Inkjet print, 8 x 23

43. Maintenance Closet, First Unitarian Church, Rochester, NY, 2001. Inkjet print, 8 x 15

## 5. *thesis work.*

While my subject matter had already been defined as reconstructed architectural spaces, and while I was learning to alter the way photography represents these spaces, I still thought my pictures lacked content. To remedy this “problem” I began to photograph public and institutional spaces i.e. airports, places of mass transportation, churches, museums, and libraries (figs. 42, 43). I thought I wanted to examine the solidity of these places while questioning some ideas that I associated with them. By breaking them apart and reconstructing them with this process I hoped to understand them more thoroughly. I occasionally arranged shoots before *seeing* the place I wanted to photograph. I thought by selecting a subject that was so loaded with meaning, the pictures would automatically be about something. The results of this search for content were naïve and forced.

43

I was neither interested in the purposes of these buildings nor in the pictures I was making of them. So rather than selecting places based on an idea I had about them I returned to *looking* at their visual structure and form. Quality of light, colors, surfaces, materials, a sense of depth, and lines that suited the process were my criteria.

At some point early in graduate school I forgot that pictures are about looking; that fact can't be separated from them. I remembered this when, rather than trying to apply photography to an idea, I let my subject and my tools guide me through the devel-



opment of the work.

At first I struggled to justify making pictures as a response to seeing something that was visually beautiful to my eye. I worried that I would just be making formalist pictures. I eventually learned however, that by choosing architecture as a subject that interested me, developing a familiarity with it through repeated photographing, and maintaining an awareness of what I was learning from this act, I was making work that dealt with the relationships between myself—as a viewer, architecture, and photographs of space.

After a trip to New York in the spring of 2001 I started paying closer attention to the work of Andreas Gursky. I saw these large photographs in person for the first time at his MOMA retrospective. Seeing them at their true scale and examining them in the catalog for months after the show, revealed new ways of looking at space depicted in photographs.

*Paris, Montparnasse* (fig. 41) and *Autobahn Mettmann*, (fig. 44) emphasize the relationship of the ground to photographic space and the picture plane in ways I was not able to consider before I made the work for 5 photographs. In his catalog essay<sup>9</sup>, Peter Galassi compares a single, head on photograph (fig. 45) of the Hong Kong Stock Exchange to Gursky's 1994 diptych (fig. 46). The space that's rendered in the diptych is completely different than the space in the head-on picture. A confusing contradiction is created. Both works portray the room from the same point of view. A dramatic difference occurs upon examination of the placement of the walls and the contents of the space.

Now when I look at pictures like *Atlanta* (fig. 47) and *Shanghai* (fig. 48) I under-





44.



45.



46.



45

44. Andreas Gursky. **Autobahn, Mettmann**, 1993. Chromogenic color print, frame, 73 1/4 x 89

45. Andreas Gursky. **Hong Kong Stock Exchange**, 1994. Chromogenic color print, frame, 80 11/16 x 124

46. Andreas Gursky. **Hong Kong Stock Exchange, Diptych**, 1994. 2 Chromogenic color prints, frames, 80 3/4 x 165 3/4

stand the space they create much more thoroughly. I have used some of the same techniques to build my pictures. I can see where montaged parts were once separate photographs. The laws of perspective reveal some of these methods but as in Bonnard's and Ray's work, some add to the viewing experience and the illusion can be deciphered.

In 1912 Jacques Rivière said:

"Perspective is as accidental a thing as lighting. It is the sign not of a particular moment in time, but of a particular position in space. It indicates not the situation of the objects, but the situation of a spectator...hence, in the final analysis, perspective is also the sign of an instant, of the instant when a certain man is at a certain point. What is more, like lighting, it alters them, it dissimulates their true form. In fact, it is a law of optics – that is, a physical law.

Certainly, reality shows us those objects mutilated in this way. But in reality, we can change position: a step to the right, a step to the left completes our vision. The knowledge we have of an object is...a complex sum of perceptions. The plastic image does not move: it must be complete at first sight, therefore it must renounce perspective."<sup>10</sup>

In the spring of 2001 I took a second architecture course, based on Robert Venturi's book entitled *Complexity and Contradiction in Architecture*. I would drive around Rochester to look at buildings after seeing them in some of the slides shown on a theater size screen during lectures. These were two substantially different activities. Physically moving around buildings in the city allowed me the freedom to shift my perspective. I was allowed to walk to the right or left, step closer to view a particular detail, or move around a particular structure in order to examine its parts. In class however, I caught myself on more than one occasion tilting my head to the side to try to look at the altar behind the post which supports a lunette at *St. Madeline* (fig. 49). I saw dozens of symmetrically composed pho-



47.

47. Andreas Gursky. **Atlanta**, 1996. Chromogenic color print, frame, 73 1/4 x 100 13/16



48.

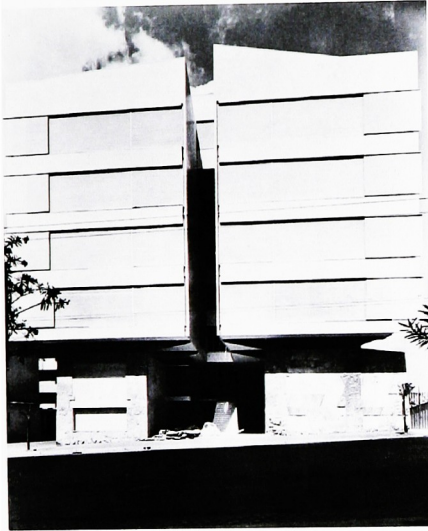
48. Andreas Gursky. **Shanghai**, 2000. Chromogenic color print, frame, 110 5/8 x 78 3/4

49. **Ste. Madeleine**, *Vézelay*

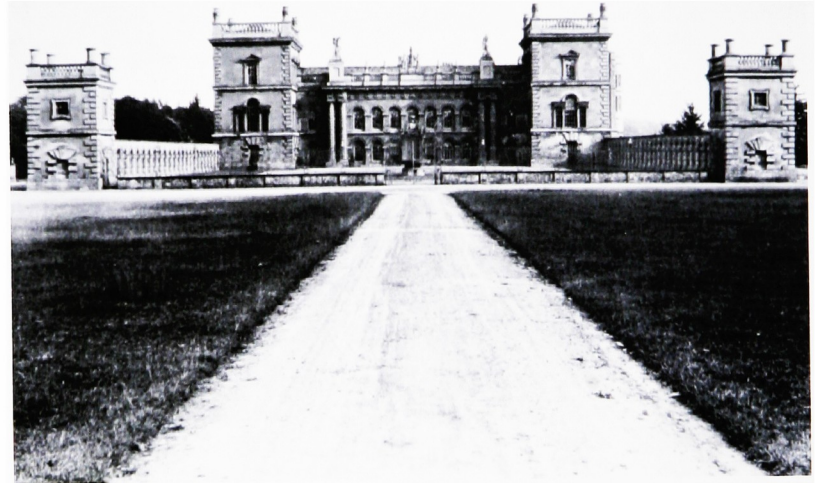


49.





51.



50.

50. Sir John Vanbrugh. **Grimsthorpe**, c. 1723. *Lincolnshire*

51. Luigi Moretti. **Casa del Girasole**, 1947-1950. *Via Parioli, Rome*

52. **Arched Stairwell**, Rochester, NY, 2001. Digital Photograph, 768 x



52.

tographs of buildings such as Vanbrugh's *Grimsthorpe* (fig. 50). I was especially bothered by the fact that this photograph placed me in the center of a road I couldn't walk down. I wanted to see what was on the side of this building but I couldn't. I was also curious about the space dividing the two halves of Moretti's *Apartment Building* in Rome (fig. 51). I spent a lot of time considering what happens to the space between walls and planes when photography represents architecture. I was surprised to learn that the American Institute of Architects judges competitions not on actual buildings but on photographs of them.

I drove around Rochester looking at windows, doorways, and other kinds of edges that limited or directed my view. Seeing objects move past them at various speeds and distances magnified my awareness of the compression of space onto a picture plane. As I examined the windows of Rochester I felt frustrated with the flatness of stationary photographic edges. I couldn't ignore the limits they placed on my view of what was once behind them (fig. 52).

Late in the spring I began preparing for my thesis show by building a small foam-core box (fig. 55). This box was intended to be a model of a 10 x 12 x 12 ft., black gallery space that would house one large photograph. I imagined the gallery as a dark void with a 4 x 8 ft. glowing Duratrans photograph hanging opposite the entry. Throughout the spring I made boxes for a number of other photographs. I was trying to estimate how they would look when physically installed in a gallery. Shortly after I started using my hands to build boxes I lost interest in working in front of a computer screen. I had used this process



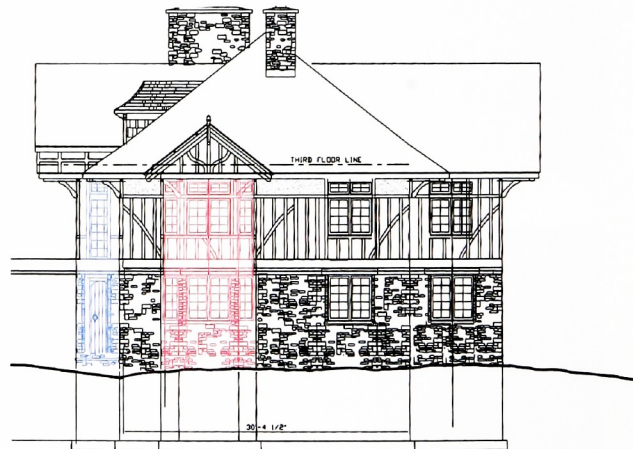
The sections below highlighted in red show a bay that protrudes from the east side of *Stonesthrow*. The blue sections show a bay on the south side. If you were to look at a *photograph* taken from the position which fig. 53 is drawn, the *east* bay would not be seen as it is rendered in this elevation drawing. The corner of the house would crop part of the red bay from our view. In order to make a photograph of the bay as it's seen here a photographer would have to walk east (to his or her right) and shoot the building from a position perpendicular to the south side of that bay. This shift however, would skew the view the rest of the house as in Moretti's *Casa del Girasole* (50).

Also notice how the architect's rendering does not show the inner sides of the dormers on *Stonesthrow's* roof. Compare with the outer towers of Vanbrugh's *Grimsthorpe* (49).

50



53.



54.

53. Jim Johnson, Sr. *Stonesthrow (Project)*, (South Elevation), 2002. Ulster County, NY

54. Jim Johnson, Sr. *Stonesthrow (Project)*, (East Elevation), 2002. Ulster County, NY

non-stop since beginning graduate school. I stopped using it to reflect on what I had been doing with it. I committed the rest of my time to presentation. I decided that the image counterpart of the thesis was nearly finished.

When I began to document 5 *photographs* I found that I had to use the stitching process in order to accurately render the expanse of the gallery. Using it again produced some new variations. These discoveries are the basis for new, post-thesis work, which is a continuing exploration of light, space, and duration.

My father, who teaches architecture, once told me that training his students to ignore the rules of perspective when designing buildings is a difficult task. Most architectural drawings are made without parallel lines converging in space (figs. 53, 54). The reason is that the lines of a building don't really converge in space. If they did two people facing each other, one standing at either end of a building, would have an interesting visual experience. My father's students want to draw the way they think a building looks. How they *think* it looks, however, is influenced by all of the photographs of buildings they see in their freshman history of architecture class along with all the other photographs they've seen up to that point.

As David Hockney states in *Secret Knowledge*:

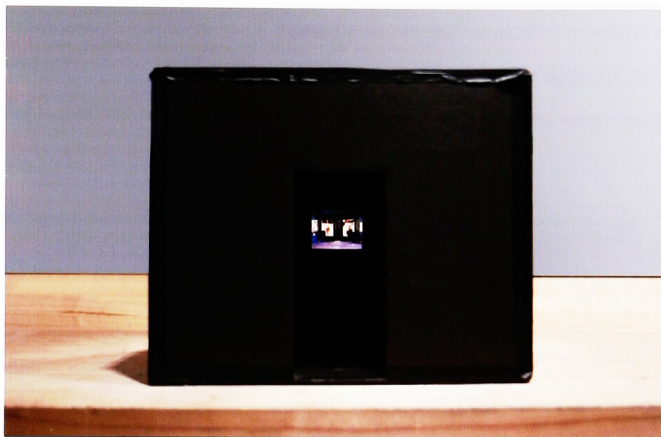
At the start of the (20<sup>th</sup>) century most images were still made individually by hand by artists. At the beginning of a new millennium very few are, yet millions of people see the world through images made with a lens. But are these images the honest depictions of reality we once thought they were? Has photography, for so long seen as vividly real, as untouched by the human hand, dulled our vision, diminished our ability to see the world with any clarity?<sup>12</sup>

At the end of the spring quarter I was still trying to make boxes that were devoid of light. Between the viewing window at the front of the box and the image in the back I placed a wall with a small square hole cut through its center. (fig. 55) This mask prevented most of the light from the gallery and the glowing picture from illuminating the interior of the black box. At the same time it limited the view of anyone standing in front of the box to only a small part of the image.

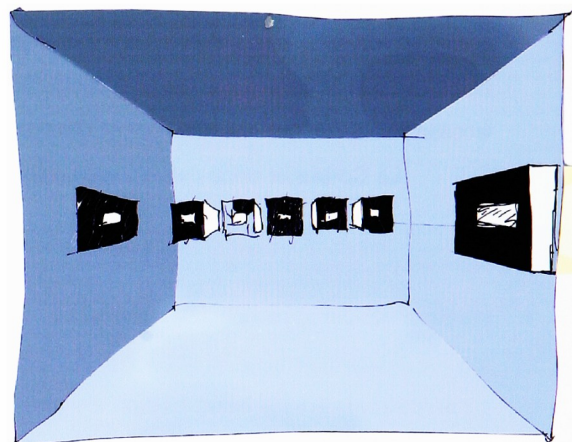
By partially blocking the two light sources this mask addressed the technical issue of light defining the interior space of the box. I had created the void I was after. More important, however, it created edges that allowed the viewer to see more or less as s/he moved. This was the beginning of the illusion of authentic space in my photographs.

After experimenting with various mirrors and translucent plastics to hide the gaping hole in the front of the box I settled on an architectural glass called Graylite-14. This material functions like a two-way mirror. Objects positioned in front of the glass will be reflected if they are illuminated by brighter light than the objects behind the glass. For my purposes the glass performed three functions: first, it rendered the surface of the material from which the hole was cut invisible; second, it blocked the remaining light from falling inside the box; third, it reflected the gallery space and the viewer.

By this time I was thinking of the boxes themselves as an important part of the work rather than a scaled down model of the gallery. I made sketches to determine how the boxes would be installed (fig. 56). I worked to refine edges, light leaks, scale, materials, and surfaces. It was important that the boxes be as seamless as the pictures. Depth,



55.



56.

55. **Study for NY Waterway**, 2001. Transparency, Foam Core, Tape,  
Light bulbs, 10 x 12 x 12

56. **Studio Sketch**, 2001. Digital file, 939 x 1200 px

57. **View of unfinished studio**, 2001



57.



scale, aspect ratio, and the way each montage was built were factors that required each box to be customized to the image it contained. Some images had parts that simply wouldn't work. In part, the structure of the boxes determined which pictures were used.

Le Corbusier once defined architecture as:

"the skillful, correct and magnificent play of volumes assembled in light."<sup>13</sup>

I moved into the studio on July fifth (fig. 57). Everyday on the way there I drove past the skyline of downtown Rochester. I enjoyed watching the daily progress of the two new public safety buildings being built on the side of the highway. They were additions to a complex of buildings that was already rich with light, geometry, and space. The movement of driving considerably enhanced these qualities. Immediately after I drove by them the periphery of the city seemed to drop far into the distance (fig. 58). The taller buildings traced the outline of a deep pocket that contains a rich variety of smaller buildings of various shapes, styles and heights. Something about having to refocus my eyes from the public safety building up close to the skyscrapers in the distance at that speed allowed me to see all of those beautiful buildings drifting in and out of the spaces between one another.

I used to think of a city as a stationary grid of heavy concrete, glass, and metal megaliths. This 65 M.P.H. view has made me see the city in a much different way. It became very light and organic. To see all of these lights, colors, objects and shapes shifting and dancing with one another was quite amazing; it's even better at night.

Every day I noticed more detail. I could see in and out of little rooms and offices.





58.

55

58. **Public Safety Building, Rochester**, 2002. Digital File, 4200 x 9500 px

With perfectly practiced maneuvers my favorite towers dashed behind bigger buildings and out the other side. It was like they were dancing and their technique improved every day. I see this everywhere now, on many different scales. I see it down a side street with trees, cars or road signs, or in a grocery store aisle. This phenomenon was exclusive however to the tangible world that I drove through each day and the objects I bumped up against when I was within it. I was fascinated by this discovery. The places in which it happened gradually became even more beautiful. In a way it was very frustrating because I wanted to see objects moving around in photographs but I didn't think that it was possible.<sup>14</sup>

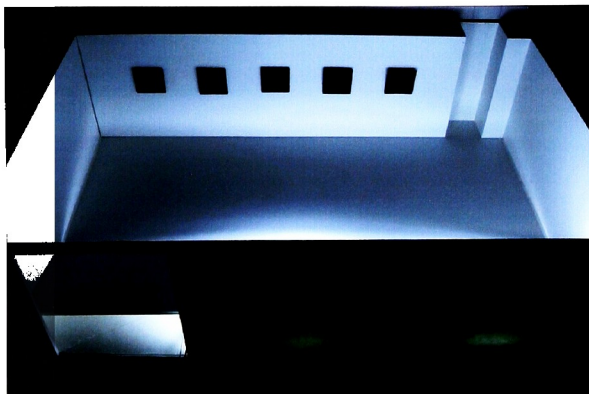
While trying to decide which images to include in the show, I spent a lot of time looking at an early box which enclosed *Bovina, NY*. The image inside was bent around an inverted corner. A kitchen corner appears in the photograph but while it recedes into the image, the bent edge physically projects toward the viewer. As I was working with this box I realized that I was looking at part of the photographic plane from an angle, not from the usual position perpendicular to the center of the image. As I moved my head up and down the elements on the closer edge of the picture moved more rapidly than those on the further edge. Although they were printed on the same surface their relationship to each other changed positions with my movement.

One image that contributed to my conception about the possibility of movement in stationary *photographs* was Gursky's *Bibliothek* (fig. 59). After rounding a corner at his crowded retrospective at the MOMA I found myself about three feet from the right edge of this extremely large picture. As I walked toward the far edge (eight feet from where I was



59.

59. Andreas Gursky. **Bibliothek**, 1999. Chromogenic color print, frame, 73 1/4 x 100 13/16



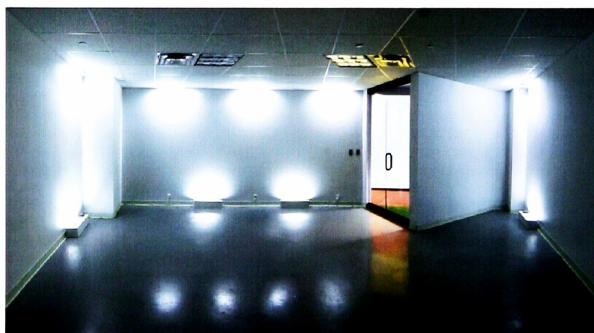
60.



61.



62.



63.

60. **Studio Model**, 2001. Foam core, glue, polycarbonate, 9 x 30 x 20

61. **Studio Model** (Detail), 2001

62. **Test Wall**, 2001

63. **5 photographs**. (Installation), 2001

standing) I felt the books on the distant shelves coming closer. As I continued past the center the arcs of the ceiling and floor revolved with me around a point in the center of the library's floor.

As the studio started taking shape I thought about ways in which the gallery space could correspond to the pictures and space behind the glass. After I had settled on Graylite-14 I used a model of the gallery to experiment with the glass and lights (figs. 60, 61). I then built a full size test wall in my apartment (fig. 62) so I could understand how all the elements would work together and adjust them accordingly. The glass reflected a triangle of light that fell from another room in my apartment, onto a wall opposite the glass. I was interested in the feeling of space that was created behind the glass by the reflection of light from the wall. At first I tried to trace the perimeter of the studio by flooding the back wall with clamp lights. Once I saw how the studio looked I decided that clamp lights were an unacceptable solution. The seamlessness I wrote about earlier with regards to the pictures and the boxes became a requirement for the gallery experience I intended.

I built light fixtures that were flush with the ceiling and rested low on the floor near the back wall (fig. 63). Inside these fixtures I placed 6500°K fluorescent tubes. These bulbs are the same color temperature as the bulbs that provide the backlighting for the pictures as well as the monitor on which I made them. The lights subtly defined the space in the reflection while providing functional illumination of the gallery (figs. 4, 7, 9, 10).

This reflection doubled the apparent space in the studio. It reminded me of the



reflection in Charles Ray's Untitled (Glass Chair) (fig. 64), but the reflection in my glass was vertical. I was trying to displace the picture plane by confusing the space that separates the viewer, the gallery, the surface of the glass, the image behind the glass, the studio in the reflection, and the reflection of the viewer. This confusion was evident yet was not as clear as I had intended. But a week before the show opened, the work itself showed me what I was missing, or what I had not removed.

I sat on a Shopvac and propped my head against the back wall of the gallery. I was too tired to move anything but my eyes. Everything in the white space was flooded with the same blue light, so only the five panes of black glass stood out. One by one, I focused on the contents of the square frames. The surface area within the edges of each distant pane was small so my eyes weren't required to travel far to look at the information it contained.

For two months I had been quickly shuffling past the glass; watching as the studio transformed in the reflection. Sitting back against the wall allowed me for the first time to watch everything as it stood *still*. It was like I was looking at five *photographs*. The space between the glass, the picture, the studio's reflection, and my own reflected silhouette, had disappeared. These planes, which are separated by a total of forty feet, were compressed onto the surface of the 3/16 inch glass. When my eyes finally traveled from the last sheet of glass, and met the wall on which it was hung subtle details emerged from the room. Shadows, outlets, corners, and the grid of the drop-ceiling came out from the flood of blue. I made sure to keep my head still. My relationship to everything in the room stayed the same. Moving only my eyes and not my head kept my point of



64.

view fixed. Although I couldn't decipher my own features as I looked from this stationary position, I felt strangely aware of myself sitting in this space. For a moment I felt like I was sitting in a still photograph. Nothing in the room that surrounded me changed. But the "frame" shifted with the movement of my eyes.

I stood up and the space between the elements returned. When I moved the planes resumed to their constant realignment. Objects in the foreground appeared to move quickly, those in the middleground more slowly, and the background barely moved at all. This was exactly what I saw when I drove past the buildings of Rochester's skyline.

*conclusion.*

Our increasingly flattened, digitized world contains an infinity of saturated images that command more attention than the objects on which they're installed. I've found myself searching out authentic space in this world, and trying to understand space as defined by the objects that move within it.

This understanding has helped me to see differently. Things that were not visible to me three years ago continue to reveal themselves in strange new ways. The spaces I construct are an impression of how I see the world; and influence how I experience it.

For the past year, I've begun each day by driving around Rochester for an hour or two. I cannot focus on the day ahead unless I first see bridges going over my head, buildings flying past me, and other people going wherever they're off to. I need to see real activity in the world. When I return home I use a computer to pay bills, or read about who's suing Microsoft this week. I flip through magazines and read articles, which ask whether traditional museums have outlived their capacity to exhibit art. (The Guggenheim recently spent \$20 million on a new website (fig. 65), part of which is a virtual museum currently being designed by an architecture firm). A photo accompanying an article on BBC.com shows two Japanese tourists who, after travelling without access to media for





65.

65. Hani Rashid, [guggenheim.com](http://guggenheim.com), 2001. Website

66. AP, *Japanese Tourists at the Church of the Nativity*, 2002. Bethlehem



66.



67.

66



68.

67. **View from my Porch**, 2002. Digital photograph, 1695 x 9875 px

68. **Public Safety Building, Rochester**, 2002. Digital photograph, 6000 x 8650 px

six months, inadvertently wandered into the Israeli/Palestinian war zone at the Church of the Nativity in Israel (fig. 66). The tourists were subsequently rescued by journalists.

When I take a break and look off my porch (fig. 67) I see my own Jeep Liberty billboard and the big backlit HSBC/Frontier sign stuck in the sky above the baseball stadium. Sometimes the clouds even stand still. Once in a while planes, trains, and automobiles interrupt the stillness and remind me that I'm not looking at a picture.

*notes.*

<sup>1</sup> Sol LeWitt, "Sentences on Conceptual Art." In Ross, Stephen David. ART AND ITS SIGNIFICANCE. (Albany: State University of New York Press, 1994) pp. 692.

<sup>2</sup> Andrea Bellavita, "PETER GREENAWAY." Website, at <http://www.temaceleste.com/eng/artartlife.asp?ID=25> (as of May 24, 2002).

<sup>3</sup> Lawrence Weschler, "The Looking Glass." (The New Yorker. January 31, 2000) pp. 75.

<sup>4</sup> David Hockney, THAT'S THE WAY I SEE IT. (London: Thames and Hudson Ltd., 1993).

<sup>5</sup> Hockney uses a few variations of the term "multiwindow perspective" in Secret Knowledge. David Hockney, SECRET KNOWLEDGE: REDISCOVERING THE LOST TECHNIQUES OF THE OLD MASTERS. (New York: Penguin Putnum, Inc., 2001), pp. 91.

<sup>6</sup> David Hockney, SECRET KNOWLEDGE: REDISCOVERING THE LOST TECHNIQUES OF THE OLD MASTERS. (New York: Penguin Putnum, Inc., 2001) pp. 94.

<sup>7</sup> David Hockney, SECRET KNOWLEDGE: REDISCOVERING THE LOST TECHNIQUES OF THE OLD MASTERS. (New York: Penguin Putnum, Inc., 2001). pp. 94.

<sup>8</sup> Jeff Wall (Statement By The Artist) Boris Groys, "Life without Shadows" in JEFF WALL, (London: Phaidon, 1998), pp. 64.

<sup>9</sup> Peter Galassi, "Gursky's World," in ANDREAS GURSKY, edited by David Frankel (New York: Museum of Modern Art, 2001), pp. 38.

<sup>10</sup> David Hockney, SECRET KNOWLEDGE: REDISCOVERING THE LOST TECHNIQUES OF THE OLD MASTERS. (New York: Penguin Putnum, Inc., 2001) pp 197.



<sup>11</sup> Not framing in terms of support but elements which cropped my view or by framing forced me to concentrate on specific spaces or details in a building.

<sup>12</sup> David Hockney, *SECRET KNOWLEDGE: REDISCOVERING THE LOST TECHNIQUES OF THE OLD MASTERS*. (New York: Penguin Putnam, Inc., 2001) pp. 196.

<sup>13</sup> Martin Filler, "Architecture." Website, at <http://college4.nytimes.com/guests/articles/2000/12/03/628980.xml> (as of May 24, 2002) pp. 2.

<sup>14</sup> When I talk about this people often say things like: "...oh you mean like a film." But that's not what I mean. It's got something to do with the elements moving around on a photographic base. I'm not looking for a projection that's completely different and way too easy. A film or video moves in a predetermined way, regardless of the viewer's physical relationship to the screen. I interested in a concrete, physical base; something that you can touch and the image would change as a viewer moves the base itself or as she or he changes her or his position in space in relationship to the image.

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